THE

KIWANIS CLUB OF NORTH TORONTO

Presents

THE ALUMNAE CHOIR

Under the direction of Leslie R. Bell

Assisted by

ROBERT KINGSLEY GRAHAM

- VIOLINIST -

PATRONS and PATRONESSES

His Worship Mayor F. J. Conboy and Mrs. Conboy

Dr. and Mrs. J. G. Althouse
Dr. and Mrs. C. C. Goldring
Mr. and Mrs. G. R Fenwick
Dr. and Mrs. A. C. Lewis
Mr. and Mrs. Harold Male
Sir Ernest and Lady MacMillan
Dr. and Mrs. Chas. Peaker
Miss N. Emily Tedd
Mr. Norman Wilks

EATON AUDITORIUM

Monday, March 29th, 1943

at 8.30 o'clock

P R O G R

GOD SAVE

1. MUSIC OF THE CHURCH

a. Sanctus (from the "Missa Papae Marcelli") .... *Palestrina* (1525-94)

Prior to the time of Palestrina, much of the polyphonic church music lacked a true devotional quality. It is said that the Council of Trent was on the point of abolishing such music from the service when a performance of Palestrina's great "Missa Papae Marcelli" caused it to reverse its decision.

b. Ave Maria ..... *Arcadelt* (1514-70)

c. Ave Maria ..... *Schubert* (1797-1828

d. Ave Maria ..... *Kodaly* (1882-)

The prayer "Ave Maria" has been set to music by innumerable composers. The three versions presented here reflect the different ages in which they were written. Of particular interest is the modern setting by the Hungarian, Zoltan Kodaly, whose music is frequently characterized by the use of dissonance and unorthodox harmonies.

e. Hospodi Pomilui ..... *Ancient Russian Chant*

At one point in the ancient Russian church service it was the custom for the priest to hold a cross above his head, while the choir behind him repeated rapidly the single sentence "Hospodi Pomilui!" ("Mighty Lord, have Mercy!").

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2. a. La Folia ..... *Corelli-Kreisler*

b. Concerto in D Major: Presto ..... *Tschaikowsky*

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3. A GROUP OF SPIRITUALS

a. Listen to the Lambs ..... *Dett*

b. Were You There? .....

c. My Lord Jesus Came Down ..... *Rittenhouse-Bell*

d. Nobody Knows the Trouble I've Seen ..... *(Arr'd by F. D. Roy)*

e. Ezekiel Saw de Wheel ..... *(Arr'd by L.R.B.)*

It is a mistake to consider the spiritual merely a form of jazz. To the negro it is a sincere expression of intense religious feeling. The group offered here illustrates the spiritual in its various moods, from the quiet prayer to the "shoutin' spiritual". "My Lord Jesus Came Down" was written in 1942 and is heard in public for the first time to-night.

THE ALUMNAE CHOIR

INTERMISSION

A M M E

THE KING

4. A GROUP OF CHORAL TRANSCRIPTIONS

a. Reverie ..... *Debussy*

b. Valse (from the "Serenade for Strings") ..... *Tschaikowsky*

c. Andante Cantabile (from the Quartet in D) ..... *Tschaikowsky*

d. Andante Cantabile (from the Symphony No. 5) ..... *Tschaikowsky*

(Transcribed by L.R.B.)

A choral transcription is an instrumental composition readapted for vocal use. In some of the above arrangements, words are used, in others, vowel sounds and humming are employed for the purpose of imitating the original instruments. Music critics hold different views as to the merit of this type of vocal work, but the choral transcription is finding increasing favour with the listening public.

THE ALUMNAE CHOIR

5. a. Slavonic Dance No. 1 ..... *Dvorak*

b. Caprice No. 20 ..... *Paganini-Kreisler*

c. Spanish Dance ..... *DeFalla-Kreisler*

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6. MUSIC OF THE UNITED NATIONS

a. China: Mission Song ..... *(Adapted by L.R.B.)*

This Chinese song was given to the conductor by a student, whose father, a missionary, is at present a captive of the Japanese. Since the original words are impossible of translation, the melody is sung to vowel sounds.

b. United States: Some Folks Do ..... *Foster-Johnson*

Few song writers more clearly reflect the influence of their native land than Stephen Foster. This version of "Some Folks Do" is given an additional American touch by its arrangement in modern radio style.

c. Russia: None But the Lonely Heart *Tschaikowsky (arr. by F. D. Roy)*

A common feature of Russian music is its mood of pathos and sorrow. This song has been called one of the most intense expressions of loneliness ever written.

d. Britain: A Regular Royal Queen (from "The Gondoliers") *Sullivan*

No music could be more essentially English than that of Gilbert and Sullivan. This song is from the scene where Gianetta and Tessa, the gondoliers' wives, are informed that, in reality, their husbands are the rulers of the Kingdom of Barataria.

e. Canada: Salute to the Forces

Many complain that the present conflict has produced no fine war songs comparable to those of 1914-18. Here is offered a medley of some of the songs that have come out of the Second World War. Perhaps in years to come, the soldiers of to-day will look back upon them as fondly as their fathers do upon "Tipperary."

THE ALUMNAE CHOIR

The Alumnae Choir

Director: LESLIE R. BELL, M.A.

Assistant Director: MR. F. D. ROY, M.A.

Piano Assistant: MRS. R. LAWRENCE, A.T.C.M.

President: PAT ROBINS Vice-President: MARGARET McAFEE

Treasurer: PAT GIVENS Librarian: RUTH ARCHER

FIRST SOPRANOS	SECOND SOPRANOS	FIRST CONTRALTOS	SECOND CONTRALTOS
Marguerite Thomson	Dorothy Hamilton	Margaret Murray	Emily Bratkowski
Betty Riddagh	Joan Monteith	Margaret McAfee	Joan Clemes
Zena Rowan	Rose Wintonek	Ruth Archer	Pat Robins
Mary Jane Wright	Joy Leuty	Muriel McKenzie	Mary Wicks
Pat Givens	Louise Harvey	Mildred Brant	Roxie England
Steffani Filipowski	Nora Pinch	Mary Leuty	Mary Perkins
Margaret Holland	Lorraine Pilkey	Dorothy Walter	Ruth Lawrence
Ruth Spence	Mary Brown	Dorothy Acheson	Margaret Black
Evelyn Vansickle			Edna Barlow
Pat Barlow			
Dorothy East			
Marcel Corman			

In the fall of 1933, a small group of girl graduates from a Toronto collegiate, who wished to continue the choral experience they had obtained in school, were organized into a vocal group. Since that time, the Alumnae Choir has attracted to its ranks former members of more than a dozen secondary schools from different parts of Ontario.

- All Proceeds to be used for North Toronto Kiwanis CIub Activities -